

WEEKLY.]

The Musical World.

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VOL. 67.—No. 11.

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Full particulars on application to the Secretary.

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MR. WILLIAM NICHOLL'S Second Chamber CONCERT, STEINWAY HALL, TUESDAY, 20th March, at Eight p.m. Artists, Miss Pauline Cramer, Madame Isabel Fassett, Mr. William Nicholl. Solo piano, Mr. Carl Armbruster; Conductors, Miss Mary Carmichael, Mr. Wilfred Bendall. The duet from the 1st Act (Scene III.) of Wagner's "Walkure," will be sung by Miss Cramer and Mr. Nicholl in Part I.

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PORTMAN ROOMS, BAKER STREET, W.—Miss MILINGTON SYNGE has the honour to announce that she will give a PIANOFORTE RECITAL at the above rooms, on SATURDAY AFTERNOON, March 24th, 1888, at Three o'clock precisely, in aid of a lady in very distressed circumstances. The following artistes have kindly promised to assist:—Messrs. ERNEST CECIL AND CECIL TREHERNE, who will perform the Drawing-room Operetta, "BETWEEN TWO STOOLS;" Mrs. SMITH LUMSDEN, Mr. HENRY DUMMER. Tickets—Stalls numbered, 5s; reserved numbered, 2s. 6d.; admission, 1s.; may be obtained of Miss M. Syngé, 8, Shrewsbury-road, Bayswater, W., and of W. and J. Ross, 29, Norfolk-terrace, Bayswater, W., and at the doors.

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THE NEXT EXAMINATION IN MUSICAL KNOWLEDGE will take place on June 8th. Last day of entry May 8th.

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Facts and Comments.

The arrangements for Mr. Harris's season at Covent Garden are now sufficiently completed to allow of some prospective remarks as to its character. There will be thirty-two performances included in the subscription, the first of which will be given on Monday May 14. As last year, the programme will again be entirely devoid of novelty, being made up of such familiar works as "Faust," "Lohengrin," "Carmen," "Don Giovanni," "Rigoletto," "Il Barbiere," and others. The interest, therefore, will entirely centre in the artists, and, in that direction, Mr. Harris is certainly very strong. Mesdames Albani, Valleria, Arnoldson, Melba, Minnie Hauk, and Nordica, will be amongst the sopranis; and the contraltis will include Madame Trebelli, and possibly Madame Scalchi. The two brothers De Reszke, M. Lassalle the great French baritone, the veteran Signor Cotogni, and Signor del Puente, will also appear, and an exceptionally

strong chorus and orchestra are said to have been engaged. Signori Mancinelli and Randegger will be the conductors, and that veteran worshipper of Terpsichore, Madame Katti Lanner, will attend to the ballet.

Whether Italian opera in this, or any other form, can be made to flourish, remains to be seen; but there is no doubt that in Mr. Harris it possesses an able and energetic champion, who is, moreover, supported by a large subscription, extending, it is said, over most of the boxes at his disposal.

The question remains to be answered—will there be a rival season at Her Majesty's Theatre? And that question we are not prepared to answer in a definite manner. Of rumours, more or less authenticated, there are many. We understand, for example, from a source that should be well informed, that Mr. Mapleson in spite of past disaster and impending bankruptcy proceedings, intends to have another turn at fortune's wheel. Masini, the great Italian tenor, would be his trump card, and he does not see why little Nikita should not make a charming Zerlina or Cherubino.

There is also much talk of the production of "Otello," at Her Majesty's Theatre, and it should be remembered that most of the successful operas of modern times, including "Carmen" and "Mefistofele," have been first performed in England under Mr. Mapleson's auspices. If only he had a handsome balance at the bank, what an excellent manager the gallant Colonel would be! He possesses at least the gift, most rare amongst *impresari*, of knowing a good thing when he sees it.

The preliminary programme of the Richter Concerts has just been issued, and promises a season of more than ordinary interest. Beethoven and Wagner will, as usual, be the mainstay of the programmes, and from the music-dramas of the latter several new extracts will be given, including the "Schmiedelieder," from "Siegfried," and the closing scene of the "Götterdämmerung." Liszt will contribute a Hungarian Rhapsody, the symphonic poem, "Die Hunnenschlacht," the charming "Prédication aux Oiseaux," orchestrated by Mottl, and the "Danse Macabre," in which Mr. Frits Hartvigson will again sustain the pianoforte part. Of English music Mr. Stanford's "Irish" Symphony, and a new overture to Shakespeare's "Twelfth Night," by Mr. A. C. Mackenzie may be mentioned. But the most important feature of the season will probably be the performances of the chorus, which is said to have been largely increased and improved for the purpose. Such great works as Beethoven's "Missa Solemnis" and Berlioz's "Faust" will fall to its share.

M. Ben Tayoux, a clever Frenchman, said to be of Arab descent, is at present in London, making preparations for the production of his opera, "Katherina," founded on Shakespeare's "Taming of the Shrew"—founded in the sense that the original story seems to have been sadly transmogrified and knocked about, after the French manner; the climax being brought about by Petrucchio rescuing Katherine from the waves of a lake into which she has fallen over the balcony, stepping backwards in her anger and excitement. M. Ben Tayoux is known in France chiefly by his "Concerts Conférences," at which he plays various pieces with a running comment of his own. Of his talent as a composer, and of "Katherina," we are unable to speak. That the late Hermann Goetz has already written a beautiful opera on the subject of Shakespeare's play he probably ignores.

A new symphony by the Cavaliere Zaverthal, will be performed at the concert of the Royal Artillery Band, at Woolwich, on April 4th.

Sir Arthur Sullivan (writes the London correspondent of the "Liverpool Mercury") is quietly at work in the South of France, where he has gone to finish his new opera. Mr. D'Oyly Carte recently paid him a visit, and speaks hopefully of the prospect of the new venture. Sir Arthur Sullivan was not very well when he left England, but has picked up health in sunnier climes. According to present plans, it is intended, before either the words or music are published in England, to produce the new opera in New York, thus securing the copyright there, and occupying the ground in advance of intruders who have fattened on the overflow purse of the authors of "Patience" and "The Mikado."

The Bishop of Rochester, in a communication to his diocese, has made some very sensible remarks on the subject of musical performances at churches. His lordship writes:—

"An incumbent in the diocese has claimed my direction on a question which has lately stirred some brisk and not unimportant discussion—that of the legality of using parish churches for musical entertainments, with payment charged for admission. The suitability of raising money by such a method is a distinct matter. It may be of service to others, as well as to him, that I should publish an opinion here, communicated by the Chancellor of the diocese. 'The question of the legality of demanding a money payment for admission to a service or other function held in a church has not, I believe, been thoroughly discussed in a contested case. But it seems to me that such a demand violates the right of parishioners to attend the services of their parish church without payment, subject, as to certain parts of certain churches, to a liability to few rents, defined by statute. I cannot conceive that it is possible to use a church for public purposes which do not transgress the 88th canon, and are yet independent of this right of the parishioners. I think that the function in question must either itself be illegal, as an act of desecration, or the parishioners have a right to be present without payment.' Hitherto, whenever notice has been sent to me, of course with corroborative evidence, that a musical entertainment is contemplated in a church, to which admission is charged by a money payment, I have distinctly forbidden it; and for any inconvenience or disappointment caused thereby those who violate the law must be held chargeable, not he who protects it. Moreover, I wish it to be clearly understood that, under similar circumstances, I shall do the same again. The House of God must not be lightly degraded into a concert room, merely because it may be found a convenient place for making money. But there is a way out of the difficulty which neither violates the rights of the parishioners nor disturbs the associations of the devout. Let some collects, with a brief address, be said at the beginning; then let the music, of course of a sacred character, follow; the benediction will conclude the service, after the taking of an offertory for whatever object is desired, either at the doors or from seat to seat. By this arrangement, which is now constantly carried out, and so far as I know generally sanctioned, no injury is done to anybody; and I for one should be sorry for the person to whom the opportunity of listening to sacred music, devoutly performed by a competent choir in church, is not only a joy, but a help."

By the sudden death of the celebrated song composer and musician, Ciro Pinsuti, the singer of ballads loses a valuable ally. His somewhat lengthy list of songs have obtained him notoriety in every fashionable drawing room. "I fear no foe," "The Raft," "The Bugler," "The Outposts," "Dreams, only dreams," and a few other songs are almost without rivals in the popular estimation. His ballads are always melodious and sometimes dramatic. It is in his admirable part songs, however, that he displays the true musicianship. Like many another successful man, Pinsuti never obtained any great measure of success with his more ambitious efforts, his "Te Deum" and his three operas being but seldom performed.

Born at Sinalunga, near Siena, in 1829, Pinsuti was the son of a musician. His father was his first teacher, and at the age of 10, when there was no New York Society for the

Protection of Children to interfere, he appeared as a pianoforte "prodigy." In this case, also, the wealthy patron was not wanting to give the infant genius a proper education, and, under the charge of Mr. Henry Drummond, M.P., he came to England, and was placed, for the purpose of study, under Cipriani Potter, the then Principal of the Royal Academy of Music. He remained in England until he was sixteen, when he went to Bologna, to study under Rossini. He returned to England in 1848, and remained in the home of his adoption until three years ago, when he retired to his native town. He died at Florence, where he usually spent the winter, last Saturday, actually "in harness," being in the act of playing the pianoforte when he was stricken with cerebral apoplexy, and died within twenty-four hours.

Some members of the Roman Catholic body in this country have established a new "St. Cecelian Society" for the purpose of promoting reforms in Church music. Their first meeting was held at the Westminster Town Hall, under the presidency of the Bishop of Emmaus. From the speech of Father Limerick, O.P., it may be inferred that the English St. Cecelians are a branch of the great society founded by Father Witt in Germany.

"One object that the Society might serve," said this speaker, "would be that of bringing together those already engaged in promoting ecclesiastical music. . . . Another thing the Society could do would be to keep the whole matter of Church music before the public eye and the public conscience, so that people might begin to understand that there was a right and a wrong in the question. They might also endeavour to lead public taste in the matter of sacred music. Another of their works would be the training of singers for ecclesiastical music."

Any earnest musician who has wandered into one or other of the great Catholic churches in London will probably concur in the wish that the taste of the congregations might be educated up to the point, at least, of protesting against the introduction of operatic airs into a solemn service. We ourselves have listened with unbounded and amused astonishment to the performance of a Latin hymn to the tune of "Quando a te lieta" during a Mass; and instances are said frequently to occur of similar adaptations of more or less familiar, and, in a double sense, "profane" music. The following case occurred at one of the best known Catholic churches a few months ago:—Mr. Santley, after delivering a Gregorian "Credo" with a power and an expression which could not be surpassed, and which alone might open the ears of a congregation to the true beauties of ecclesiastical music proper, crowned the effect by a namby-pamby aria smelling of the footlights and green-baize. "The whole to conclude" with Meyerbeer's Coronation March from "Le Prophète," of which, of course, the organist, not the great baritone, was guilty.

The meeting did not pass without affording some excellent examples of Palestrina and other Church music sung by the choirs of St. Dominic, Haverstock Hill, and St. Mary's, Chelsea. Information with regard to the Society may be obtained from the hon. sec., Mr. F. T. Giles, The Lodge, Barnet.

Mr. Lloyd will leave England for America on April 28th, and the same date is fixed for the departure of Miss Alice Gomes for Calcutta.

Mr. William Nicholl will introduce three new songs by A. C. Mackenzie, at his concert at the Steinway Hall next Tuesday. Miss Pauline Cramer will sing Lieder by Franz,

Urich, and Tschakowsky, and join Mr. Nicholl in a duet from "Die Walküre." Madame Fasset and Mr. Carl Armbruster will also take part in the concert.

The play called "Dorothy Gray," which is to follow "The Hansom Cab," at the Princess's, is described as a melodrama. The heroine is a country lass who becomes a famous prima donna, with Miss Grace Hawthorne in the part. The first matinée performance is fixed for March 27th.

Mr. Ecn H. Grove, the bass, a pupil of Mr. Duvivier's class at the Royal Academy, has been appointed at the Foundling Hospital Chapel, out of no less than seventy candidates.

Messrs. W. G. Wills and Sydney Grundy's new play "La Pcmfadcur," is in active rehearsal at the Haymarket, it being due shortly after Easter.

The Copyright (Musical Compositions) Bill was read a second time in the House of Commons on March 11th.

Owing to the death of the late Emperor of Germany, the Lyric Club soirée in aid of the Musical Artists' Benefit Fund, which should have taken place last Thursday, has been postponed for the present.

Mr. Cowen's Scandinavian Symphony has been given with success at Hanover.

The Paris critics are full of a new choral work by Mademoiselle Augusta Holmès, produced recently at one of the Conservatoire Concerts. It is entitled "Ludus pro patriâ," and consists of five movements, one of them purely orchestral. The finest number appears to be a martial piece, "Forgez une épée," in which one critic recognises, oddly enough, vigour, power, and a *manly* energy. However that may be, it seems certain that Mademoiselle Holmès, who, by the way, used to be an ardent Wagnerite, and a constant visitor at Bayreuth, belongs to the very small class of women who have shown genuine talent in that most essentially creative of all arts, music. She is, moreover, in spite of the "Mademoiselle," and the *accent grave* on the "mès," an Irish lady, and it is strange that nothing of her music has as yet been heard in this country.

On Easter Thursday a concert will be given at the Paris Opéra Comique, under the direction of M. Danbé, the programme of which, excepting a slight spice of the secular afforded in Weber's overture to "Oberon," will be devoted entirely to sacred music, and will include two pieces by Gounod, conducted by the composer, and, for the second part, Verdi's "Requiem." The vocalists will be MM. Talazac and Fournets, Mmes. Adèle Isaac and Blanche Deschamps; and if the concert prove as successful as is anticipated, it will be repeated on several subsequent Saturday afternoons.

Mdlle. Van Zandt's Easter engagements will take her to Moscow, where, rumour says, she has been offered brilliant terms for the season. The same confidential authority hints at weighty negotiations, before the departure of this talented artist from Paris, between Messrs. Abbey and Grau, touching a projected concert and opera tour in America, so far ahead as the winter of 1889-1890.

The vexed question of State subvention to theatres came to the fore, as it cannot fail to do from time to time, during a recent discussion in the French Chamber upon the "Beaux Arts" Budget. M. Cousset, deputy of La Creuse, strongly advocated the abolition of all theatrical subsidies whatever; but vested interests die hard, and eventually a

vote of ten thousand francs (instead of the twenty thousand demanded) testified to the lingering affection in which the time-honoured system is still held by a majority in the Chamber.

The question of electric lighting in theatres, left in this country to the private enterprise of managers, is receiving official attention in France, and will, no doubt, shortly become the subject of a kind of legislation which some may call grandmotherly, but all must admit to be in the interest of public safety. Several interesting experiments illustrating the non-inflammable nature of this new illuminant were exhibited before the Commission recently assembled to investigate the subject in the "laboratoire international d'électricité" at Grenelles. Perhaps the most convincing of these was the practical proof afforded that an old drop scene, reduced almost to tinder by the combined influence of age and nightly exposure to the intense heat of gas-light, could be left for a whole hour in actual contact with a Swan lamp of 50 candle power, without showing the slightest disposition to catch fire. Slowly as things move here in England, signs are not wanting that the days of gas, always a foul thing in our houses, and a standing danger in our public places, are already numbered, at any rate, so far as its use in theatres is concerned.

The deaths are announced in Paris of two well-known musical instrument makers: M. Bord, age 75, the manufacturer of the cheap and popular pianos, and M. Edouard Alexandre, age 64, the head of the "Alexandre Organs" factory. The last-named gentleman, apart from business, befriended many musical artists in the time of need, and the readers of Berlioz's Memoirs and letters will recollect that he paid the expenses for the tomb in the Montmartre cemetery, which now holds the mortal remains of the great French composer, and of his first and second wives.

The music of Berlioz's symphony, "Romeo et Juliette," will be arranged as the incidental music for the production of M. Georges Lefebvre's French version of Shakspeare's play at l'Odéon.

A comic opera by the Austrian composer, Millocker, "La demoiselle de Belleville," which is founded on one of Paul de Kock's novels, is now being performed nightly at the Folies-Dramatiques with very moderate success.

The new building of the Opéra Comique will be opened during the exhibition year.

M. Henri Sellier, the well-known tenor, has left the Grand Opéra, and intends, henceforth, to seek fame and fortune on the Italian stage. Mdlle. Legouse, the composer of songs and popular pianoforte pieces, will be shortly married to the Vicomte de la Foëze.

M. Reyher has just completed his grand opera, "Salammbô," the libretto of which is founded on Flaubert's well-known novel of the same name.

It is said that Verdi's "Otello" is being prepared for performance at the Amsterdam National Theatre; and that the opera is being arranged from the pianoforte or vocal score, that is to say, the copyright is being ignored, and a garbled version of the opera offered to the public.

A new opera, entitled "De Gensenbruid," is shortly to be produced at Amsterdam, and the event derives interest from the fact that the composer of the music, M. Melas, and the librettist, M. Marnix, are both natives of the Netherlands, a country not hitherto prodigal in original productions of the kind.

"Le dîner de Madelon," an old-fashioned one act piece of Désangiers, has been revived at Brussels with the addition of music by a young Belgian composer, M. Maurice Lefèvre, who had already attracted favourable notice at the Brussels Conservatoire, as well as by a short *opéra comique*, "Mon Ami Pierrot," in which he figured both as author and composer. The performance of his latest work at the Théâtre de la Monnaie was received with unmistakeable signs of satisfaction, the music being bright, unobtrusive, and in a style appropriate to the period represented.

Among those the anniversary of whose birth falls upon the odd day in leap year was Rossini, and last 29th February, in his native town of Pesaro, the event was celebrated by a concert given under the direction of Signor Carlo Pedrotti, the present principal of the Musical Liceo founded in that place by the composer. Special interest and appropriateness were lent to the occasion by the performance, in addition to some familiar excerpts from "Guillaume Tell" and "Gazza Ladra," of several unpublished compositions of the master, the original MSS. of which remain in the possession of the municipality of Pesaro. These included a motet for four voices accompanied by a string quartet and five harps, a piece for eight male voices, which is said to have been immensely effective, and two pianoforte pieces.

A few cases of exceptional and brilliant success have caused America, North and South, to be so generally regarded as a sort of Eldorado for travelling companies, that it is well attention should be sometimes drawn to the reverse of the medal. A description lately given in "Italia," a Montevidean journal, of the terrible sufferings and privations endured by the Ciacchi-Raineri opera troupe while crossing the Cordilleras, on their way from Valparaiso to La Plata, may serve to damp the ardour of others ambitious to follow in their footsteps. The journey of these luckless artists seems to have been a veritable chapter of accidents: one musician being killed by a fall from his mule, many others more or less seriously injured by similar disaster, and all worn out by the dangers of flood and impassable roads, and the terrible weather they encountered. "Never have I witnessed a more heartrending spectacle," writes the correspondent from Puente de l'Inca, "than that presented by the unhappy group of artists who arrived here yesterday." As usual in these cholera-dreading regions, the miseries of a rigorous quarantine were added at the end of their other misfortunes, after which they were permitted to pursue their way to Mendoza.

Wagner's Symphony in C was played, for the first time in America, at the seventeenth Boston Symphony Concert. Mr. Gericke conducted it with great care. Boston owes a debt of gratitude to Mr. Higginson, another Croesus of the right sort, whose generosity was equal to the demands of the copyright holders. Mr. Cowen's "Ruth" was given on the 7th inst.

The details of the collapse of the National Opera Company are now published. The manager, Mr. Locke, was arrested at Washington, on February 26th, on the charge of swindling by issuing false cheques. The chorus singers and other subordinates assembled on the stage of the theatre, but their meeting did not result in any definite good. They could only talk excitedly, and clamour for money—but no money was forthcoming except a sum of 1,300 dollars in the safe, which was divided amongst the two hundred people.

The members of the orchestra were trades unionists, and had long ago banded themselves together for their better protection. They refused, in a body, to play unless the management gave them an order on the night's receipts for 554

60 dollars, to be paid every night, immediately after the performance. They were indispensable, and got the order, which was honoured until the night of the 24th. The principals have taken steps to secure at least some of the salary due to them, and the warrants against the manager were issued on behalf of Miss Pierson and Mr. Sylva. Mr. McGuckin and Mr. Ludwig had been paid up to the previous week.

Liszt's "O Salutaris," and 137th Psalm were sung by the ladies of the Oratorio Society at the last concert of the New York Symphony Society. The difficult solo part in the psalm was taken by Fräulein Brandt.

Fräulein Lilli Lehmann was married at New York to Herr Paul Kalisch one day last month. The wedding of Miss Mary Davies and Mr. Cadwaladr Davies, is fixed for the 22nd inst., at Tolmer's Square Church.

"Die Götterdämmerung" was performed for the first time at Schwerin recently, and was a triumph for the conductor, Schmitt, and the artists. Ponchielli's "Gioconda" has been given at Frankfort-on-the-Maine, and was favourably received. Max Bruch's "Loreley," at Breslau, achieved considerable success, and "Lohengrin," was much appreciated at Triest.

The burning of the Union Square Theatre in New York has been followed by the destruction of the National Theatre at Jassy.

The Vienna "Gesellschaft der Musik-Freunde" recently gave excerpts from Schubert's "Fierabras," the march and chorus (on the return of Charlemagne), a serenade, and an aria "die Brust gebeugt von Sorgen" (Florinde), making a specially good impression.

Correspondence.

DR. SOLIDUS AND HIS PUPIL.

EXTRACTS FROM A CORRESPONDENCE.

I.

London, May 14th, 18—.

MY DEAR YOUNG FRIEND,—It is hard for me to believe that already two years have elapsed since our relationship of teacher and pupil—a relationship associated in my mind with nothing but pleasant memories and hopeful anticipations—was brought to a sudden close by your departure from England. The short friendly greetings to which our subsequent communications have been restricted, all sufficient as a proof of enduring personal regard, have amounted, nevertheless, to almost an absolute silence concerning that wide subject in the study of which I was permitted to guide your early footsteps. That I fulfilled my part of the task conscientiously, and with a deep sense of the responsibility imposed upon me, I can fearlessly affirm; that my earnest endeavours will not be without fruitful results in the career you have chosen, I have every reason to hope. As for the silence, this has caused me no manner of misgiving; the heavy claims made upon my time in these latter years by teaching, and upon yours (as I have no reason to doubt) by the equally arduous pursuit of learning, render any attempt at excuse or explanation quite unnecessary; even if the affectionate message conveyed to me through your friend B—, who called the other day, looking hearty and well after his continental trip, were not sufficient to assure me that the many distractions of your new life have not succeeded in erasing a kindly remembrance of your old friend and mentor. Two years! An insignificant term enough for one whose round of daily duties has, in a sense, become automatic, and before whom the days, months, and years pass almost feature-

less, and in rapid succession; but at your age how momentous, how fruitful of events far reaching in their influence; destined to leave their mark for good or evil, in all the future stages of your career! These considerations, and the late agreeable reminder of you, have impelled me to procure your address, and snatch a spare moment to ask for some more extended account of yourself and your doings: the present direction of your studies, the tastes you have formed, and the new friendships you have cultivated. Above all, tell me which among the great masters of the past, persistent study of whose works I never tired in urging upon you, have you selected for the time being, to serve as your daily model and guide? Your ambition to become a composer, and the creditable attempts you made in that line while under my guidance, have caused me to wonder at times why it is that since you left I have received nothing from your pen, nor even an account of future projects. On reflection, however, I am inclined to regard the fact as of good augury, for I would rather see the young aspirant for the moment awed into silence by the contemplation of those giant masterpieces, than in over-haste to bring forward early attempts of his own, which neither exuberance of fancy, nor youthful enthusiasm can save from crudeness, while the secrets of form, proportion, and contrapuntal treatment are yet but partially understood. I for one, therefore, say God-speed to your plan of writing and burning. Continue it until you shall have succeeded in tracing beneath those outlying beauties admired even by the superficial, which are alone to be found in the works of acknowledged great masters of the past, that inner sense of structural beauty, that obedience to rule with a "service that is perfect freedom," without which those beauties would never have been bestowed upon the world; continue it until the fugue shall be recognised by you, not as a mere display of mechanical skill, or ingenious musical puzzle, but as having among its examples, some of the highest and noblest achievements of musical genius; continue it until something of the indomitable industry and earnestness of purpose exhibited in the lives (among others) of John Sebastian Bach, of Haydn, Mozart, Beethoven, and, above all, the immortal Handel shall have been recognised and followed by you according to the measure of your strength; and then have no fear but that out of the ashes of those early attempts will rise works of mature power and enduring merit, destined, in any case, whatever their success with the general public—which, I fancy, neither you nor I just now hold in the highest esteem—to establish your claim to an honourable place in the ranks of sound, earnest-minded musicians, who have consecrated the best that is in them to the service of their art.

This portrait I have drawn for myself, remember, with the help of no better data than the recollection of certain aptitudes and enthusiasm I seemed to discern in a pupil two years ago. Whether, as a matter of fact, he now either composes or burns, I have no means of knowing. So let me hear something about yourself and your surroundings; and believe that you are always held in affectionate remembrance by your sincere well-wisher,

Harold Strainwing, Esq.

SEBASTIAN SOLIDUS.

2.

Frankfort, May 21st, 18—.

DEAR AND HONOURED FRIEND,—Conscience gives me a spiteful twinge, when I reflect that, after all, this, my long premeditated letter, is written in answer to one of yours. As I have nothing but lame excuses, I will attempt none. Believe, nevertheless, that the ever-patient monitor, who spared no pains to smooth the path of my early study, and to whose cheery words of encouragement and wise counsel I owe so much, will never fail to be remembered while I live, with affection and heartfelt gratitude. You ask for a report of myself and my doings. Well, I may describe that insignificant person as both happy and hopeful; happy, as I ought to be, in having found here several high-souled, faithful friends; hopeful, as I have, perhaps, not the same warrant for being, when one considers the fickle and shallow nature of that public, whose good opinion I suppose it will some day be my business and duty to bid for. But that, I suppose, is an enigma sure to solve itself in its own way, and at its own time. The artist is, above all things, a man of destiny, and must obey the voice that is within him, whether for weal or woe. Burn my compositions? Nothing of the sort. Say, rather, they burn me—that is, for a brief season, at any rate, after the dots have scrambled

out their lines and spaces, and until the bright beam along which those glowing and (for me) happy fancies floated into my soul, gradually melts into nothingness, leaving me again beneath a leaden sky, pining sorrowfully and doubtfully for more of those too rare visitations. Let the two little saving words "for me," acquit me of the charge I can fancy even now rising to your lips, of extravagance, egotism, or worse. On the contrary, I would have you believe me when I declare to you that my mental attitude is, and ever will be, one of grovelling humility, when I reflect upon the achievements, both present and past, of the great master-minds who have made music what it is. None the less am I a firm believer in those moments of heightened perception that accompany every genuine act of musical creation, in the case alike of great composers and small, during which, for too brief a period, the inner secrets and significance of some new-born musical strain are revealed to them. Transient such visions of the possibilities of sound usually are, and, once shut off, they seldom if ever return in their original intensity; so that the composer, left to review his own conceptions in the colder light of criticism, begins presently to feel that they have lost somewhat, and at times to scarcely recognise them. Tell me, however, whether a musical idea has been really what we call inspired—not obtained, that is to say, by imitative or mechanical means—tell me, in short, whether it is real, and not a sham—and I will pronounce with certainty whether or not it contains, according to its degree, some element of beauty.

As for the kind of life I spend here, it is, and has been since my arrival, one of happy monotony. Picture me in a cozy room high up in an old fashioned house facing the square, surrounded with books, music paper, and often flowers; blessed with the possession of a piano, plain of exterior, but golden-toned within; visited every bright morning by my good friend Fritz and several other worthy but less beloved members of the "Transcendentalists," a club I have lately joined; invited mostly of evenings to the house close by of my father's old friend Herr——, of whose blue-eyed youngest daughter I may have something more to tell you anon. Picture me, in a word, as a light-hearted, reading, playing, composing, smoking, musical Bohemian; not wanting, however, in diligence, or altogether unworthily endeavouring to follow in the path which your friendly counsel first pointed out for me.

I can give no answer to your inquiry why I have hitherto abstained from sending you any compositions of my own—unless certain misgivings not unconnected with the "Transcendentalists," and the unconscious influence from that quarter I feared you might possibly detect in them, caused me to hesitate. But the accompanying MS., a specimen of my more sober moments, I think may be safely sent for your consideration, which I know will be, as it always has been, at the same time indulgent and candid.—With heartiest greetings, believe me, your ever grateful friend and pupil,

HAROLD STRAINWING.

London, May 26, 18—.

DEAR YOUNG FRIEND,—Pleased though I was to see your handwriting, which I succeeded in deciphering with some difficulty, the perusal of your letter caused me some bewilderment, which deepened into a genuine feeling of concern and alarm, after I had opened the MS. that accompanied it. I can but hope that the manifest gravity of your condition has already attracted the attention of your friends, and that, before this letter arrives, they will have procured the ablest medical advice to be found in your city. The sole gleam of intelligence I have been able to discover in your so-called composition, is its title of "Rhapsody." All the rest—the harrowing disharmony, the utter absence of tonality, and general incoherence—to say nothing of consecutives which, in any case, I should deplore—can only be accounted for by a temporary upset of the intellectual balance, and are so unmistakably the wild ravings of delirium, that my anxiety on your behalf can scarcely be called extravagant. Prompt application of ice to the head, and such other strong measures as your case may call for, followed by a period of low diet and perfect rest, may yet, as I fervently hope, restore you to mental and bodily sanity; but my mind will not be at ease until I receive later news of you.—Yours,

Herr Harold Strainwing.

SEBASTIAN SOLIDUS.

(To be continued.)

The Organ World.

THE POSITION OF THE ORGANIST.

A highly-esteemed correspondent and leading organist sends the following extract from the "Church Times":—"Officially, the parish clerk holds a higher office than the organist, but, in point of fact, organists, as a rule, come from a somewhat higher social grade, and have more education than the average parish clerk, and are therefore given precedence over them." One would not expect the "Church Times" to pose as the patron of the parish clerk. However, that useful officer of past times certainly claims respect, if only for the sake of "Auld Lang Syne." The Rev. Sydney Smith knew a gentle parish clerk whom he described as "full of Amenities," and most persons who have reached middle life remember good, and often quaint, specimens of the parish clerk. But viewing the matter from a purely practical point of sight, one would like to know the grounds of the assertion that the parish clerk ranks higher officially than the organist. Something might be said in favour of the position if evidence were forthcoming that the office of parish clerk was a clerical one originally, but it is a matter of doubt whether the duties of the leader of responses had a higher origin than that humble though ancient lay official the Priest's servitor at Mass. Possibly some claim might be set up in the direction of a descent from the cantor or precentor; but evidence in this direction would involve matters of dispute, for though the parish clerk has, in the village church, often taken upon himself to lead the singers in the absence of trained help, his duties seem really to have originated in the absence of persons of higher training, such as priests, and clerical, or lay singers. This statement seems borne out by the fact that the enlargement of the staff of church officers, and the presence of singers, together with the now happily common choral renderings of the Services of the Church, have either banished the parish clerk, or put an end to his vocal and verbal performances in church. Mr. B. St. John B. Joule bears testimony in this direction, and tells the story of the parish clerk at Bloomsbury retiring from an office long regarded as unnecessary in that church. The parish clerk himself seems often to have regarded the musician as an encroaching enemy. This is illustrated by the story of that official in a Midland counties church—whose jealousy had been aroused by the creation of a new choir—saying, when he heard the minister resume, after an Anthem break-down at the third collect with the words "Let us pray," "That's right master, for it is certain we cannot sing." It seems, as evidence tends to show, that the parish clerk originated in the servitor at the altar, and his office developed itself from time to time on civil rather than on ecclesiastical lines. Let us leave the parish clerk, with all respect for his usefulness, and turn to the organist. Much misconception prevails regarding the position of the organist, because his duties in ancient times fell to the lot of men in holy orders, and—as has been pointed out before—it was no more thought necessary to assign the title of organist to the clerical holder of the office, than it was considered desirable to attach the name of preacher to those called upon from the clerical staff to occupy the pulpit from time to time. Plenty of evidence is at hand to prove that our organists, before and even after the Reformation, not only bore the title of Reverend, but received similar, and often larger, stipends than the minor canons of our cathedrals, and were held in great regard socially; although, it may be allowed, the organist in this country, until recently, could hardly be said to command the respect paid to him abroad. The organist is a man of moderate views, doing his difficult and responsible work with a self-abnegation and faithfulness which point to a profound,

but never assertive, consciousness of the importance of his labours in our midst. He is the exponent and supporter of sacred art in church. His education and technical training form a long, severe, and costly process, which entitles him—to put the matter on no higher grounds—to an official position, second only to that of a responsible minister of the Church. It has been said that the organist hardly looks to either the "Church Times" or the "Rock" for a full meed of recognition; but, happily, his self-respect is now taking a practical form, for he is energetically advancing his claims to be ranked as within the boundary lines of the professions, which form an intellectual fortress in all Christian and civilised communities. The organist can even afford to leave the papers, clerical or lay, to settle questions of official position as they like. He is now safe in the esteem of all church-goers and the public at large; all the same, the quotation given by no means settles a question, the careful examination of which would probably throw into a stronger light some striking and unexpected evidences regarding the position of the organist.

E. H. TURPIN.

ON REGISTERING.

III.

Though the organ student is apt to regard stop-changing as what is called "a matter of taste," it is really a business requiring much thought and skill for its successful treatment. The necessary training, a too greatly neglected process, should only begin when the student is thoroughly well drilled in the technicalities of fingering and pedalling. Young organists falling under the tone-colour fascination may be ruined as players, if tempted from the stern path which leads to the acquisition of manipulative skill at a too early period of their student-life. A first-rate mechanism should be first secured, then the art of registering should be carefully and gently approached, and, for a time, the use of the louder combinations should be all but forbidden. It would be well to begin the study of registration by the tone-colour treatment of easy pieces with well defined rhythmical divisions. These points could be treated as opportunities for stop-changing. Two advantages accrue from this method: the player learns more readily to dissect and apportion sentences for distinct tone-colour effects, and acquires the habit of making such changes at the right structural points. In view of the time-keeping disturbance stop-changing often causes in the performances of young players, the first drill may with advantage consist of making additions or reductions in the list of stops being used, during rests, drawing or pushing in the stops exactly as the silent beats are counted. This plan teaches the preservation of time-keeping accuracy, assists in creating method which gives coolness at critical moments, and tends to bring into combined action habits of mental and physical promptitude, which are sure to be of permanent use. Then a firm but graceful movement of the hand, wrist, and fingers should be encouraged, in view of securing quickness, certainty, and silence in the act of handling draw-stop knobs. Practice may be intensified by a further selection of movements or passages in which stops are to be drawn in such brief intersectory resting points as may be furnished by single pulsation or silent half beats. It is almost to be regretted that some neatly-devised stop-changing studies are not planned for organ students. Even now organs, thanks very much to the College of Organists' Conference, are become sufficiently systematic to justify such experiments in the interests of young organ players.

E. H. T.

MUSICAL ELOCUTION.

BY G. ERNEST LAKE.

Under this heading it only remains needful to give a list of a few familiar words and syllables which most commonly suffer from mis-pronunciation, both in speaking and singing, noting, by the way, the frequent governing power of the letter "r." Here are a few words which, though urgently requiring

absolute distinction, frequently receive little or none—Balm-barm, mourn-moon, court-caught, more-maw, moor-mawer, higher-hire, soul-sole, awe-ore, ah!-are, horse-hawse. These and similar words should be carefully marked with a pencil and studied, first in speech and afterwards in song, as should also the following selected from many words commonly vulgarised and mispronounced:—Knolledge for knowledge, Isrel, Isr'l, and Isreel for Is-ra-el; the terminal unt for ent and ant (as innosunt, infunt, for innocent, infant; et for it (as profit for prophet); shin, shun, or shon for tion or sion (shu'n); pun or pen for p'n in short, or pu'n in long notes (as in happen or open); and bull or pull for ble or ple (to pronounce these properly the mouth should be prepared as for oo, but the lips set apart); virchew for virtue, verger for verdure, just for jest, gürl, or g'yerl, for girl; wen for when, weal for wheel, witch for which, wear for where, ske'y, or skaigh, for sky; edg'uated for educated; crawse and lawse for cross and loss; orphan for often! Ask Mr. Gilbert's "Major General" if this be not the case. "Orphan or frequently"; scawn for scorn; berial for burial; jawry for jüry; igher for ire; and ighon for iron. There is a too prevalent impression to the effect that such study of pronunciation is either affected or is not as necessary for the ordinary amateur as for professional vocalists. Nothing could be more untrue; it requires equally careful attention in both methods, because in chamber singing great refinement is needful on account of the words travelling naturally as far as tone, whereas in the concert-hall or opera-house the imperfect vowel sounds, percussives, consonantal glides, and conjunctive terminals are permissibly somewhat exaggerated in order that their effect may reach as far as the vocal tone. The treatment of parenthesis is another point too often overlooked, though their sense may generally be made obvious by cutting short the preceding and following words, and by singing the intermediate somewhat more rapidly, with just a suspicion of off-handedness, as it were.

Gesticulation, a good servant, but a bad master, a powerful aid to oral declamation and indispensable to the lyric stage, is generally and absolutely tabooed to any vocalists save "music-hall artists" (sic); but I venture to question the finality of this dictum, because whilst anything approaching violent movement is improper, yet much can be expressed by almost imperceptible movements of the body; whilst, if we consider the term gesticulation as including facial expression, then its artistic employment is distinctly an auxiliary to vocal and verbal expression. In the one case a pleased look assists the tone, and an elevated eyebrow the intonation (in many instances), and in the other case a tender look, an arch glance, or a happy smile can convey a world of expression. Mr. Faning's charming little song, "I've something sweet to tell you," doubtless familiar to all present, would lose two-thirds of its effect if rendered by one whose countenance was absolutely immobile; and this brings us to the consideration of the necessity for the drawing of a broad line between the vocal elocution of sacred and of secular songs. In the one case—fervour, ecstasy, rapture, even denunciation—as in "Thou shalt break them," "Consume them all," must be carefully subordinated to dignity of utterance and expression.

Even in secular vocal elocution it cannot be too constantly remembered that reserved force is the greatest, that the vibrato is an aid to effect, and not the cause of it, and that it is not only possible, but lamentably easy, to tear passion into rags and tatters, whilst much of what is proper and effective in the large sphere of the operatic stage, and with all its adventitious accessions is entirely untranslatable to the carpet or platform. Careful comparison of Miss White's setting of Herrick's "To God," with Miss Zimmermann's fine song, "The Ringlet" (No. II.), will exemplify the different treatments requisite for sacred fervour and secular passion.

Reverting to the subject of breath marks, the student who profits by the aid of a skilful master should remember that

he cannot always be in leading strings, and should early endeavour to learn when and where to breathe by the study of verbal context and by himself placing marks in new songs for subsequent correction by his master. I have found this method of great assistance in the education of my own pupils, especially those destined for the profession. Nevertheless, the study of context is indispensable, because some of the results of mal-punctuation are dire. As for example, "The wicked flee when no man pursueth, but the righteous is as bold as a lion." By taking breath after the third and tenth words, and omitting to do so after the seventh, we seemingly assert that "the wicked flea, when no man pursueth but the righteous, is as bold as a lion." This proposition is, perhaps, a true one, and appeals to our tenderest susceptibilities—but it hardly embodies the impression which the wise man intended to convey. If hitherto I have used the word vocalist in the singular number, it is because individuals are necessary for concerted performances; and not that I believe good chorus singing is possible without study of the words; on the contrary, I regret to think that conductors and choir masters do very often omit to pay anything like sufficient attention to the verbal enunciation of the forces under their control. A little bird suggests that the reason may lie in the fact that we do not ourselves sufficiently study the subject, but, however this may be, our choirs, large as well as small, have much to learn in this respect, though a very little trouble in the way of breath marks—to be inserted at dictation in his copy by each individual at elementary rehearsals—would affect a greatly to be desired improvement. Nay, we venture to hope that the important subject of elocution may ere long be included in the examinations for the higher degree of our college.

And now I would say that there are four things needful to the equipment of the vocal student—a candle, a mirror, a pencil, and a friend. The flame of the first will show him whether he uses all his breaths in the production of tone (too much powder and too small a bullet as it were). The second will lead him to avoid grimacing and how to govern his tongue and organs of resonance. The third will help him to remember when to breathe, accentuate, dis sever, and kill; and the fourth will, if properly insured against subsequent castigation, take infinite pleasure in informing him from a judicious distance, whether his tone be true, his terminals distinct, and his general enunciation audible and correct.

Before quitting the subject of vocal, in order to consider instrumental, elocution I would ask leave to allude, in a few words, to a theme which is of special interest to us as members of the College of Organists. I allude to psalm chanting. This may seem dangerous ground for us to slip upon in the presence of so many distinguished musicians, though we know that

Men rush in where angels fear to tread,
—but I may say at once that I do not intend to say anything fresh on the subject of the already too numerous systems (many of which have excellent points), but rather to plead for the better carrying out of the principle which should underlie them all, *i.e.*, the clear articulation of the words. My attention was first directed to this when I went to Edinburgh, where, for four or five years I was incessantly called upon to defend one or other of the details of a cathedral service. The worthy Presbyterians, amongst them many liberal minds, alleged that by singing the so-called prose psalms, the beauty of the rhythm was lost, and the meaning obscured by the use of false accents or quantities. The obvious answer was, that it was not the system, but its application which was to blame, and that, perhaps, anything was better than the irreverent and doggerel paraphrases in use by the various Scottish sects. However, I undertook that, within a certain time, they should hear the psalms chanted as clearly as they themselves could read them, and I have never regretted the labour expended

(To be continued.)

SPECIFICATIONS.

CARMARTHEN.—A new organ has been placed in the English Baptist Chapel. The organ has been built by Messrs. Wade and Meggitt, of Tenby, and the following is the specification of the instrument:—

GREAT ORGAN, CC TO G, 56 NOTES.

Salcional 16 ft.	Principal 4 ft.
Open diapason 8 "	Harmonic piccolo 2 "
Gamba 8 "	Mixture, 3 ranks various
Lieblich gedacht 8 "	Clarionet 8 ft.
Harmonic flute (grooved into No. 6 4 "	Trumpet 8 "

SWELL ORGAN, CC TO G, 56 NOTES.

Lieblich bourdon 16 ft.	Vox angelica 8 ft.
Open diapason 8 "	Salicet 4 "
Violin diapason, grooved into No. 15 8 "	Lieblich flute 4 "
Vox celeste, undulating with No. 15 8 "	Mixture, 3 ranks various
	Oboe 8 ft.
	Trumpet 8 "

PEDAL ORGAN, CCC TO F, 39 NOTES.

Open diapason 16 ft.	Principal 8 ft.
Bourdon 16 "	Bass flute 8 "

The pedal organ is on the tubular pneumatic centre system.

COUPLERS.

Swell to great.	Tremulant to swell.
Great to pedal.	Additional knob for great pedal.
Swell to pedal.	

Three composition pedals to both swell and great.

The whole cost of the instrument and alterations will be over £600.

RECITAL NEWS.

CHURCH OF ST. NICHOLAS COLE-ABBEY.—February 28th. Mr. H. W. Weston, F.C.O. (organist of Balham Parish Church).

Prelude and Fugue in C major Bach.
Fantasia Stephens.

On the Chorale "St. Mary."

Introduction Hesse.

Theme and Variations in A major.

Pastorale in G major Widor.

From the 2nd Organ Symphony.

Solemn March in A minor Best.

Theme in the pedal bass.

Three Organ Pieces Chipp.

(a) Fugue in A minor. (b) "In Memoriam."

(c) Postlude in D.

PEOPLE'S PALACE, MILE END-ROAD, E.—Programme of organ recital given on March 11th, by Mr. E. F. Barker, A.C.O.:—

Offertoire in C Tours.
Prayer and Hosannah Chorus Lemmens.
Sonata in C minor Mendelssohn.
Andante G. A. Macfarren.
"But the Lord is mindful" ("St. Paul") Mendelssohn.
Offertoire in A Wély.
Tenor Melody Smart.
Minuetto J. B. Calkin.

ST. ANDREW UNDERSHAFT, ST. MARY AXE, E.C.—On Feb. 20th, a special service of vocal, organ, and orchestral music was given. The choir of St. Andrew's and the Church Orchestral Society, with Mr. W. J. Winter, A.C.O. (assistant organist at Westminster Abbey), carried out the programme under the direction and conductorship of Mr. W. M. Wait (organist and choir-master of St. Andrew's). Several of the items were from Mr. Wait's new cantata, "St. Andrew" (at present in manuscript).

SERBORNE ABBEY.—Mr. G. F. Lyle (organist, &c., of the Abbey), gave an organ recital on Saturday afternoon, Feb. 11. The programme is annexed:—

Grand Offertoire in E minor Batiste.
Allegretto from the "Lobgesang" Symphony Mendelssohn.
Flute Concerto (allegro maestoso, adagio, and rondo) Rink.
Pastoral Lefébure Wély.
Prelude and Fugue in G Bach.
Variations on "Jerusalem the Golden" W. Spark.
Overture in F C. Vincent.
Scene Pastorale ("The Storm") E. M. Lott.
The Hailstone Chorus Handel.
Tema con Variazioni (Serenade) Beethoven.
Grand March from "Eli" Costa.

GODALMING PARISH CHURCH.—An organ recital was given lately by Mr. A. A. Macintosh, F.C.O., organist of St. Mary's, Huntingdon:—

Overture, Athalia Handel.
Andante in D Silas.
Sonata, No. 2 Mendelssohn.
Allegretto Grazioso in D Tours.
Urbs Beata, Hierusalem Pearce.
Allegretto Villereccio Polibio Fumagalli.
Concerto, No. 8 Corelli.
Theme with Variations in A Hesse.
Largo in G Fandel.
Marche Triumphale Lemmens.

KENTISH TOWN.—On February 25th, Mr. F. J. Marchmont gave a recital at the church of St. Barnabas.

Concerto in B flat, No. 6 Handel.
Pastorale in C Lefébure Wély.
Prelude and Fugue in F J. E. Eberlin.
Air, "Hear ye Israel" ("Elijah") Mendelssohn.
Alla Marcia V. A. Petrali.
Melody in A flat A. Jungmann.
Melody in F A. Rubinstein.
Solo in F, No. 10 Corelli.
Recit. and Air, "With verdure clad" ("Creation") Haydn.
Offertoire in G Batiste.
Andante con moto (Quartet No. 3, Op. 71) Haydn.
Postlude, Allegro Pomposo in D Henry Smart.
Miss Louisa Crofton was the vocalist.

OLDHAM.—Mr. Joseph Clifton (organist of St. James's Church), gave a recital on February 23rd, on the organ erected in the Wesleyan Chapel, by Messrs. P. Conacher and Co. Mr. Clifton was assisted by Messrs. R. L. Whittaker, J. West and E. Bambridge, vocalists, and Mr. W. Clifton, violinist.

Overture, "Alexander's Feast" Handel.
Cantilene Salomé.
Adagio (violin and organ) Handel.
Sonata No. 3 Guilmant.
Largo (violin and organ) Handel.
Prelude and Fugue (C minor) Bach.
Andante and Rondo (violin and organ) Macfarren.
Adagio Haydn.
Capriccio and Scherzo Lemaigre.

BOLTON.—Mr. W. Mullineux, F.C.O., gave a recital in the Albert Hall, on February 25th.

Offertoire for the Organ in C Jules Grison.
Berceuse in G Gounod.
Romance Sans Paroles Gounod.
Minuetto for the Organ in F E. Silas.
Overture, "Ruy Blas" Mendelssohn.
Air with Variations Lemmens.
Air, "Waft her Angels" ("Jephtha") Handel.
March for the Organ in E flat Th. Salomé.

OLDHAM.—On March 4th, Spohr's "Last Judgment" was given in St. James's Church, by a choir of 64 voices principally from the Oldham Vocal Society. The solos were taken by Mrs. Stourley, Mrs. Booth, Messrs. T. H. Tanner, and F. W. Dixon. Mr. J. Clifton was at the organ. The fine church was crowded to the doors, there being about 2,000 people present. This oratorio is not often sung in Lent, yet it is an appropriate work and was originally produced in Germany on a Good Friday.

EXETER.—Mr. Ferris Tozer (organist and choir-master of Heavitree Church) gave a recital at the Victoria Hall, on March 3rd. The programme was as follows:—

Fugue in C minor Bach.
Andante con Moto W. S. Hoyte.
Air on "Holsworthy Church Bells" Dr. S. S. Wesley.
Sonata Pontificale, "March and Fanfare" Lemmens.
Selection, "Carmen" Bizet.
Chaconne Durand.
Impromptu on Nautical Airs.

Miss Lavinia Lampen was the vocalist.

BOW AND BROMLEY INSTITUTE.—Mr. H. W. Weston, F.C.O., gave an excellent recital here on Saturday. The Royal Silver Wedding was duly honoured by the playing of a Fantasia on the "Wedding March," &c., which opened the programme, the remaining pieces being Prelude, "Le dernier Sommeil de la Vierge," Massenet; "Prelude and Fugue in G," Bach; Variations in A, Hesse; "Fugue in G," Krebs; and overture, "Gutenberg," Loewe. Miss Kate Fusselle and Mr. R. Hilton sang with good effect, and Miss Rose Lynton made a very successful appearance as a violinist. These Recitals at the Institute fully maintain their high standard, and are deserving of proper recognition from music-loving people. To-night, St. Patrick's Day, the Blue Hungarian Band will play. It seems to be thought necessary, in the interests of regular attendants, to change the character of the entertainment now and then.

CONGREGATIONAL CHURCH MUSIC.

To the Editor of THE ORGAN WORLD.

SIR,—It will be very gratifying to many besides myself, if the thoughtful paper by Mr. E. Griffiths on Congregational Church Music, printed in your last issue, can be made the means of calling forth some calm, unbiassed, and helpful criticisms on the opinions which he therein sets forth.

May I be permitted to make a few (trite enough, I fear) remarks?

Mr. Griffiths appears to find strictly congregational singing only, "plainly and distinctly directed" throughout the liturgy. Do the rubrics enjoin this? Some of your readers can doubtless tell us of the state of congregational singing at the period when they were framed. This information would be useful, and perhaps somewhat surprising.

But, granted that Mr. Griffiths's reading of the rubrics is correct, let attention be drawn to the advance of the art since those days, the innumerable compositions of devotion-inspiring character since written, and the status (spiritual and artistic) of rendition now attainable.

Do not these and other matters—the work of time—justify a change in those (in many respects) out of date directions?

Do the clergy scruple to make alterations in them in order to suit their personal taste or discretion? Why, then, should the musical portion of our services be so handicapped?

But Mr. Griffiths argues also from the "spirit of the liturgy." One phase of this only.

In each of our services there is a large portion in which the priest alone gives utterance to the devotions of the whole congregation (at least, that is the ideal intended). Now, why should the similar use of words (wherein depths attainable by means of ordinary speech are sounded by the aid of music) be denied to our choirs? I make no comparison with priestly prerogatives (albeit, see Article XXVI.), but simply call attention to the fact that heart-service without lip-service is recognised in our forms of public worship.

I do not in the least wish to disparage the reality, the power for good, and the impressiveness of thoroughly good congregated singing. But in this there must necessarily, for many reasons, be a monotony. The effect, (spiritual and material) gained by means of variety in character of music, attention to *nuances*, cultivation of a sympathetic enunciation of words, and numerous other matters of choir-singing detail is unlimited.

Much benefit is often lost by those members of our congregations who see nothing but display and self-serving in these exhibitions of musical skill!

What is required is a little more of the "give and take" principle in these matters, than appears to be advocated in Mr. Griffiths's paper.

And now just a few words on the congregation's strictly active share (a large one it should be, undoubtedly) in the musical part of public worship. It seems to me that Mr. Griffiths harps too much on his *simple music* string. Simplicity, without character, proves but a small incentive to calling for the vocal powers. The energy (sadly misdirected generally) thrown into Dykes's "Lead Kindly Light," and "Nearer my God to Thee," is often strangely contrasted with the paucity of effort evinced in Tallis's "Canon," or Denby's "St. Anne."

Mr. Griffiths makes many statements which do not find acceptance with me, but for the present I ask you, sir, and your readers, to accept my apology for having already taken up so much of your very valuable space.—Yours very obediently,

COUNTRY ORGANIST.

PROTESTANT PRICK SONG.

To the Editor of THE ORGAN WORLD.

SIR,—As you, in the issue of to-day, reprint from an American paper a short article on the above, kindly allow me to write a few words on that article.

Dulwich College was founded in 1619, and the teaching of "pricke song" was provided for by the founder, Edward Alleyn. I think it not difficult to define the special branches of musical art intended to be taught by the founder of the College.

Some of the provisions contained in the founder's statutes are quaint and curious, and may possibly be of interest to some members of the College of Organists. I quote one or two.

"The two first of the six chaunters, or junior fellows, are to be musicians of sufficient skill in the art of musique to be organists of the College, and to teach the poore schollers to sing pricke song, and to play upon the violl, virginalls, organs, and other instruments." (At the time of his death Alleyn left in the College a lute, a pandora, a cythera, and six vyolls.) "The other four chaunters are to be men of handicraft trades, viz., teylors, glovers, imbroiderers, shoemakers, or such like, and for avoyding of idleness, to be employed in their trades for the generall good of the College." "The service to be read and sung in the chapel of the College daily in such manner and form as near as may be as is usually observed in the King's Chapel, or in the Collegiate Church of St. Peter at Westminster; and the master, warden, fellows, and scholars to sing their parts daily in the quire of the chapel, on Sundays, holidays, and eves in their surplices, and on other working days in their gowns.—I am, yours very truly,

WILLIAM H. STOCKS.

Dulwich College, S.E., March 10th.

Notes.

Mr. W. S. Hoyte, F.C.O., has been appointed a professor of the organ at the Royal College of Music.

COLLEGE OF ORGANISTS.—The announcement of the annual dinner on April 9th, the Monday after Easter week, will remind many members of a pleasant meeting, revived of late years with conspicuous success. It is proposed to invite lady members and friends of members upon the present occasion. Members may send in their names to the college if desiring tickets, which will be issued in the course of a few days. The tickets will be 4s. each, and the dinner will take place, as usual, at the Holborn Restaurant.

ST. STEPHEN'S, SOUTH KENSINGTON.—During Lent, at 4 o'clock on Sunday afternoon Stainer's oratorio, "The Crucifixion," has been given, with a short address by the vicar, the Rev. J. P. Walds, each Sunday on "The Aid of Sacred Music to Devotion." The musical services on Friday evenings have been also peculiarly attractive with Gounod's "Mors et Vita." The afternoon addresses have been on "Sacred Music in Relation to Public Worship," considered as—Sacrificial, Ceremonial, Symbolical, Costly, Its relation to Incarnation, and The Conditions of Acceptable Worship. The services, at which Stainer's oratorio, "The Crucifixion," will be sung, at 4 p.m., on Sunday afternoons, and Gounod's oratorio, "Mors et Vita," will be given on Friday evenings, at 8 p.m., with full orchestral, organ, and harp accompaniment, are to be continued until the end of Lent. The music is being admirably rendered by the church choir, under the able direction of Mr. Hamilton Robinson, F.C.O.

Through the kindly offices of Mr. W. H. Cummings, the clavi-harp, or keyboard harp, invented by Mr. Dietz, of Brussels, was introduced at a recent concert, being ably played upon by Mlle. Eugenie Dratz. The application of the keyboard to the ancient instrument brings to the fore the possibility of using strings on the organ, and bringing the two typical instruments within the grasp of one player. The thought is not entirely a new one.

Members of the College of Organists may inspect the "Dactylergon" in the College Library between 7 and 10 on Tuesday evenings.

Mr. H. Houseley, F.C.O., of Nottingham, has left England to succeed Dr. Gower, as Organist and Precentor of the Cathedral, Denver, Colorado, the last-named gentleman returning to the old country. Mr. Houseley is the fourth English organist who has gone out to this dual appointment. The cathedral at Denver is a large modern church, some 200 feet in length, with a good-sized organ. The large Denver organ, so much talked about, is not in the cathedral, but in another church, and it is played upon by Mr. W. Hall, F.C.O., a former organist at the cathedral. Mr. Houseley is a highly-talented musician, who will no doubt be an acquisition in the rising city of the West.

COLLEGE OF ORGANISTS' CALENDAR.

Saturday, March 17th, Special Council Meeting at 8. On Tuesday next March 20th, the library will be open to members from 7 to 10; April 9th, "Annual College Dinner;" April 10th, Special Lecture, by Dr. E. J. Hopkins; April 24th, Lecture, by Dr. F. J. Sawyer, on "The Primary Rules of Keyboard Fingering;" May 22nd, Lecture; June 26th, Lecture; July 17th, 18th, 19th, F.C.O. Examination; July 20th, Diploma Distribution; July 24th, 25th, 26th, A.C.O. Examination; July 27th, Diploma Distribution. Other arrangements and particulars will be duly announced.

E. H. TURPIN, Hon. Sec.

95, Great Russell-street, Bloomsbury, W.C.

AT ALL LIBRARIES.

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The Musical World.

LONDON: SATURDAY, MARCH 17, 1888.

"Musical World" Portraits.

MADAME MARIE ROZE.

Madame Marie Roze, whose portrait adorns our present number, is just about to leave England on her artistic tour to the Antipodes, and our readers will no doubt be glad to see once more a fair face which they have admired on the stage of the English opera for several years past. Wishing Madame Roze every success in her new career, we now leave the word to Mr. A. Irvine Innes, of Glasgow, who has supplied the following sketch of the artist's career:—

Madame Roze is now terminating one of the most successful seasons of her brilliant career. Never had she sung better, never have her powers, both as a vocalist and a dramatic artist, been exhibited with greater satisfaction to an enthusiastic public.

As far as our knowledge goes, no complete biography has yet appeared of Madame Roze, and we therefore publish a sketch of her remarkable career.

Madame Marie Roze was born in Paris, on 2nd March, 1850, her father being a well-known lawyer, and a descendant of a Dutch noble, Count Roos van der Haag, whose name, after his settlement in France, was modified to Roze de la Haye, and finally, during the reign of terror, to simple Citizen Roze. Little Marie was passionately fond of music; she could sing before she could talk, and was never so happy as when she could get her fingers on the piano. At the age of twelve she was sent to England to acquire the English language. Among her father's clients was Auber, and he was the "discoverer" of the prima donna, who became his favourite pupil. One evening, at her father's house, the great composer heard her sing, and his opinion of her voice and taste was so high that he insisted on her being sent to the Imperial Conservatoire of Music, of which he was the Director. Dion Boucicault, who was also a friend of the family, pleaded that she should be educated for the drama; but music prevailed, and Marie Roze entered the Conservatoire. When she was just sixteen, Auber selected her to sing a "Benedictus" in the chapel at the Tuileries, in the presence of the Emperor and Empress, the occasion being the celebration of the Prince Imperial's birthday. The Empress was so pleased that she asked Auber to bring the young singer again. This he did about two months later—in May, 1866—and she so delighted her hearers that the Emperor sent her a gold medal, bearing his portrait set in diamonds, with the inscription, "Napoleon III. à Marie Roze." Auber kept her hard at study until 20th July, 1867, when she passed her final examination at the Conservatoire, winning the first prize gold medals for both singing and acting. Once again she was summoned to the Imperial presence to receive a gold laurel wreath from the hands of the Emperor.

Marie Roze immediately accepted a three years' engagement at the Opéra Comique, and this was followed by a two years' engagement at the Grand Opéra, concurrent with further study under Wartel, Gounod, and Ambroise Thomas. The young prima donna—then only in her eighteenth year—conquered the hearts of her fellow-citizens from the moment she made her *début* in the title part of Herold's "Marie." Composers competed for her services in the interpretation of their works. The opera "L'Ombre," was written for her by Flotow, "Le Dernier jour de Bonheur," by Auber, and "Carmen," by Bizet. It was evident from the first that she was a born actress, her individuality being absorbed in every character she represented. Her first appearance at the Grand Opéra, and one of her greatest successes, was as Marguerite in "Faust." After the performance, Gounod declared that her conception of the character realised his ideal Marguerite, and he has ever since been her staunch friend and admirer. While at the height of her popularity in Paris, Marie Roze was again commanded to sing before the Emperor and Empress, for what proved to be the last time. That occasion has become historic, and is one of the most memorable incidents in the life of

Madame Roze, for while she was singing at the Tuileries the momentous cypher despatch was received which made war between France and Germany inevitable. Then her patriotic spirit made her, in yet another way, the idol of Paris. She would not desert the city when the ring of German steel closed around it, nor even during the excesses of the Commune. In the earlier period of the siege she roused the enthusiasm of the people by her singing of the "Marseillaise," and other patriotic songs. Then she turned her house into a hospital, receiving 47 sick and wounded soldiers, to be nursed by herself and other ladies. She organised concerts also for the sufferers, and gave dramatic as well as musical recitals. Not till she had done what she had believed to be her duty—not till the restoration of peace and of order, did Marie Roze leave her native city. Sixteen years ago, when just twenty, she made her first appearance before an English public as Marguerite, in Gounod's "Faust," on 18th May, 1872. Marie Roze at once established her position as an Italian opera lyric artist of the first rank, and for five years remained one of the attractions of the Italian opera in the United Kingdom, her extraordinary versatility being tested by successful representations of almost every character of the *répertoire*. By the advice of Sir Michael Costa, Marie Roze turned her attention to oratorio, and achieved a remarkable success, the critic of the London *Times* stating that her singing in "Judas Maccabæus" was a perfect model of how Handel's music ought to be sung.

In 1878, on the completion of her contracts with Mr. Mapleson Madame Marie Roze signed a contract with Mr. Strakosch, the American operatic manager, for a tour in the United States. The verdict of the Old World was fully endorsed by the New. Wherever she went enthusiastic crowds filled the theatre, and one of the latest poems of Longfellow had for its theme "Marie Roze." During the yellow fever panic in New Orleans Marie Roze gave concerts in the midst of the fever-stricken City, and by her heroism and self-sacrificing devotion excited such universal admiration that large donations were sent her from all parts, thus enabling her to materially benefit the relief fund.

In 1880 Marie Roze returned to Europe, and Mr. Carl Rosa prevailed upon her to sign an engagement with him in 1882. Since that time her brilliant career with the Carl Rosa Opera must be fresh in the recollection of our readers, but mere mention of the fact that the indefatigable prima donna has studied and performed 18 distinct characters in English, at once testifies to her versatility. Add to this list the *répertoire* of her characters in Italian and French opera, and we have the remarkable total of 58 distinct characters which Madame Roze has performed. The honours which have been conferred upon Marie Roze, the presents she has received from many potentates, including the Queen of England and other persons, are too numerous to mention. We may only briefly refer to the recent presentation of a testimonial to her on the part of her Liverpool admirers by Lord Lathom, when that music-loving nobleman and Mr. E. R. Russell sang her praises in the most eloquent manner, the artist herself replying in a neat little speech of her own. The testimonial consisted of a magnificent tiara of diamonds, subscribed for by rich and poor in the neighbourhood of Liverpool.

VERDI'S REQUIEM MASS.

The performance at the Albert Hall, last week, of Verdi's "Messa di Requiem," the only work of its class which the great Italian master has given to the public, had almost the interest of novelty attached to it. For, although composed 14 years ago, and introduced to the London public under the composer's own auspices and by singers of almost sensational excellence, the "Requiem Mass" has not taken a permanent position on the English concert platform, and by reviving it Mr. Barnby has established another claim to the gratitude of amateurs who think that the range of legitimate sacred music is not bounded by the names of Handel, Mendelssohn, and perhaps Beethoven. If the contrapuntal depth of the early Italian masters and of Bach and Handel on the one hand and the sublime human pathos with which Beethoven has treated the words of the mass on the other are taken as the ideal and only permissible standard of sacred art, then Verdi's effort will indeed be found light in the

balance. Although he attempts a fugue, his counterpoint does not amount to much; neither does he possess the breadth of conception, the depth of feeling which strike the hearer of Beethoven's Mass in D with overpowering effect. The training and the type of the Italian composer pertain to the stage; his music is of the opera operatic, and, like Rossini, he cannot change his nature even when dealing with a subject so far removed from the footlights as the service for the dead. This fact must be accepted; Verdi's work must be taken in the spirit in which it was conceived in order to be fairly judged. If its counterpoint is flimsy, if its musical grammar is faulty, one should remember that counterpoint and grammar, although excellent things in their way, are not the ultimate criterion of genius. The really important question is this—Has the composer, working according to his lights, worked earnestly, has he uttered the sacred words as he felt them? And that question may without hesitation be answered in the affirmative. Purists may object to some of the violent and distinctly operatic effects which abound in the tremendous incidents of the "Dies iræ," serious musicians may point to "consecutive fifths," and to the easy-flowing, not to say trivial, cast of some of the airs and cadences, but no one, at least, can deny the genuinely Italian charm of the duet for female voices, "Recordare Jesu pie," the melodious beauty of the Offertory set for solo quartet, and the lovely phrase to which the tenor intones "Hostias et preces." Another tenor air, "Ingemisco tamquam reus" is also interesting, were it only on account of its suggestions of "Aida," with which opera the style of the Requiem has much in common. There is only one absolutely bad number in the score, the "Sanctus," in which the aforesaid mild attempt at a fugue is made. This is a very loud and coarsely-instrumented piece. Mr. Barnby turned it into a perfect farce by repeating it in answer to the applause of some injudicious persons who are pleased with anything that is noisy. The absurdity of the *encore* nuisance has never been illustrated in a more glaring manner. In other respects the performance left little to be desired, and the choral singing was good throughout. In the absence of Madame Nordica, Miss Anna Williams sang the soprano part, and acquitted herself in a very creditable manner, although the music is written for a stronger voice and a larger compass than she possesses. The contralto music was intelligently rendered by Madame Belle Cole, who sings well and declaims even better. Mr. Lloyd was magnificent in the tenor air, and to Mr. Bridson, the bass, also, a special word of praise is due.

Concerts.

CRYSTAL PALACE.

Last Saturday's concert served to introduce what, so far as we are aware, is an absolute novelty in English music, viz., a ballad declaimed by the speaking voice to an orchestral accompaniment. Mr. Corder, who has made this experiment, although probably the first Englishman to adopt the form, is by no means its inventor. Instances could be cited, in fairly numerous quantity, of spoken declamation in opera, in conjunction with more or less descriptive passages in the orchestra, and both Schumann and Liszt have gone a step further and supplied musical accompaniments to ballads, complete in themselves, and not forming merely incidental sentences in larger works. "The Minstrel's Curse," which Mr. Corder has chosen as his subject, is a translation of Uhland's well-known poem, which opens by describing the arrival at the court of a haughty monarch of two noble minstrels. The younger minstrel sings of the charms of love and spring-time, and his song works so powerfully on the feelings of the queen, that she flings the rose from her bosom at the feet of the young singer. The King, mad with jealousy, stabs him; he thinks his rival, and, as the elder minstrel sorrowfully bears away his youthful companion's body, he utters the curse which reduces the castle and its beautiful chace to ruin and desolation. Of the powerful dramatic opportunities here presented, Mr. Corder has hardly made the fullest use, the treatment of the striking ending of the poem being apparently shirked. The form of the composition, however, militates against success and although Mr.

Charles Fry recited the poem well, the difficulties with which the composer has handicapped himself were evident, and are likely to prevent many attempts in a similar direction. The music, so far as it goes, is appropriate to the incidents as they present themselves. Mr. Corder in one instance, where mention is made of the spring-time, making a peculiarly apt quotation from Wagner's "Walküre." The effort was loudly applauded. A fine performance of Weber's overture to "Euryanthe," and Mendelssohn's "Oedipus at Colonus," were features of the programme. The choruses in the latter work were sung by the tenors and basses of the Crystal Palace Choir, assisted by the London Vocal Union, while the text was admirably spoken by Mr. Charles Fry. Mlle. Louise Dotti made her *début* at these concerts, and was very successful in the aria "Dove sono" from "Figaro," and "Angels Ever Bright and Fair." Some part-songs by the London Vocal Union completed the programme, which was ushered in by the singing of "God Bless the Prince of Wales" in honour of the Silver Wedding of the Prince and Princess.

POPULAR CONCERTS.

On Saturday a sensation was caused by the advent of a new violinist, Mlle. Soldat. She was associated with Herr Joachim in Spohr's duet for two violins (D minor), and scored a decided success. Madame Schumann played Andante and variations in E flat, by Mendelssohn, and two Canons, in A and B minor, by Schumann. She was mercilessly recalled again and again, and at last yielded, and played once more. The concert began with Haydn's Quartet in E flat, op. 64, and ended with the Trio in C major, No. 3, played by Miss Fanny Davies and MM. Joachim and Piatti. Miss Kate Flinn was the vocalist; she sang two songs of Cowen, and subsequently "Chanson de Florian" and "Suis-je belle" (Godard) very pleasingly. Herr Frantzen accompanied.

Last Monday's concert opened with a magnificent performance of Beethoven's fine Quartet in E minor, op. 59, No. 2, the second of the celebrated "Rasoumowski" set. Herr Joachim never plays better than when he interprets Beethoven, and his grand tone and phrasing were displayed in their fullest perfection in the beautiful *adagio*, while the spirited *finale* was played with the greatest brilliancy. He received excellent support from MM. Ries, Hollander, and Piatti. Miss Fanny Davies was the pianist, and gave a good rendering of Mendelssohn's Caprice in F sharp minor, op. 5, one of the striking examples of the composer's power of dealing with subjects of this order, playing a Nocturne by Chopin as an encore. Herr Joachim, with his pupil, Miss Emily Shinner, played in the second part, Spohr's "Larghetto and Rondo Vivace," from the duet in D major, for two violins, and one of the most grateful of pieces of this *genre* in such a manner as to win much approval from the audience, a fine rendering of Beethoven's Grand Trio in B flat major, op. 97, by Miss Davies and MM. Joachim and Piatti, completing the instrumental portion of the programme. The vocalist was Herr Niemann, who was not particularly successful in songs by Schubert and Schumann.

MISCELLANEOUS.

Mr. J. E. Smith's thirteenth annual concert took place at Rushden, Northamptonshire, on Thursday, March 15th. The artists were Miss Adela Duckham, 13 years of age, solo violinist and solo pianist (a student at the Guildhall School of Music); Mr. Giuseppe Dinelli, solo violoncellist; Miss Levina Ferrari, L.A.M., soprano; Miss Florence Terrell, soprano; Miss Leila Dufour, L.A.M., contralto; Mr. Frank May, bass; pianists, Mr. G. Dinelli, Miss Nellie Tailby, and Mr. Alfred Clarke. Mr. J. E. Smith was the conductor.

By the invitation of Mr. Cummings, a number of professionals and amateurs assembled at Princes' Hall on Tuesday, to witness the performance of Mlle. Dratz on the clavi-harp. We were able some time ago to give a very comprehensive account of this new instrument, and need only add that the performance was listened to with much interest, and impressed those present with the importance of the invention. Miss Esme Woodford, Madame Clara Suter, and Miss Alice Suter varied the entertainment with songs, and Mr. Bernhard Carrodus was the violinist.

On Tuesday evening Mr. Mackenzie conducted his oratorio, "The Rose of Sharon," at the Novello Concert, in St. James's Hall, before a large audience. The chorus deserves praise for the

excellent way in which they gave their difficult music; the orchestra played very well, and the soloists, Mesdames Nordica, Hope Glenn, and Messrs. Lloyd and Santley, as well as Mr. Mackenzie, deserved all the hearty applause which was showered upon them.

The pianoforte, violin, and violoncello recital given at Steinway Hall, on the 8th inst., by Herr Max Schrattenholz and his two sons, was not nearly so well attended as it deserved to be, the performance being exceedingly meritorious. Herr Schrattenholz's pianoforte playing is characterised by delicacy and finish; while his son, Master Leo, has not only attained a remarkable proficiency in 'cello-playing, considering his age, but bids fair to develop into a composer of no inconsiderable merit. Out of the eight items included in the Recital, no less than five—rather a large proportion—were compositions by one or other of the Schrattenholz family; and included a Sonata for pianoforte and violoncello, by Master Leo Schrattenholz, in four graceful, though not strikingly original, movements. This, as well as a Concerto for violoncello and pianoforte by the same youthful composer, was warmly encored; though, unfortunately, a much less favourable specimen of his handiwork was afterwards put forward, in the shape of a trifling and inconsequent Pianoforte Duet, "Six Waltzes." Perhaps the most pleasing original composition produced was Nocturne, by Herr Max Schrattenholz. The three non-original morceaux were, Beethoven's Trio in B flat, op. 97, for pianoforte, violin, and 'cello; Ferdinand Hiller's Gavotte, Sarabande, and Courante, op. 115; and Tartini's Sonata in G minor for violin. Messrs. Schrattenholz give a second Recital on the 12th April.

A concert was given at the Portman Rooms, March 7, by the professors and pupils of the Portman Academy. Miss Clinton Fynes, the principal, Mr. Bernard Carrodus, Mr. Cecil Goodall, Miss Margaret Hoare, and Mr. Duvernoy, were among the performers.

On Saturday, 10th inst., Miss Gertrude Cloté Brown gave her first public recital at 31, Queen's Gate Gardens. In a florid aria by Rossini, the lady showed herself possessed of a clear and flexible soprano voice, well under control, and in Lieder by Schumann and Hartmann, her animation, intelligence, and aplomb were abundantly and pleasantly evident. Herr Oscar Niemann was much applauded for his earnest rendering of songs by Schubert, Schumann, and Grieg; Herr Waldemar Meyer played his own effective "Larghetto Religioso" on the violin, and songs were contributed by Miss Helen d'Alton, Miss Carlotta Levy, and Mr. Luther Munday. Mr. Wilhelm Ganz and Mr. Raphael Roche were excellent accompanists.

LECTURE ON BAYREUTH.

Mr. Julius Cyriax, in a lecture delivered at Trinity College Mandeville Place, on Friday, March 9th, made the following observations. The motto he had chosen was "Go to Bayreuth," and this had been objected to by some critics, as it sounded like a suggestion for a new formula of swearing. Bayreuth had no more claim on public importance than Olympia, the centre for a thousand years of the classic games. No one should have an object in travelling there but the one dramatic (Wagnerian) object. After commenting on the musical destitution of England, the lecturer went on to say that the journey to Bayreuth was comparatively inexpensive, and there was a choice of several routes to the beautiful little town. Accommodation was very fair, for the inhabitants did all in their power to ensure the comfort of visitors. Wagner's Theatre was a unique model, from which even London managers might glean some useful hints. One lesson seemed very necessary to the English, and that was "how to listen." The custom of enveloping the audience in total darkness, besides adding untold effect to the stage, greatly encouraged perfect stillness, and there was no vexatious precision in the simultaneous turning of 2,000 leaves, because programmes and books of the words were useless. The invisible orchestra was another marvellous innovation. Not only did the music come with threefold the poetic charm, but there was no distraction possible from the mannerism and peculiarities from which no conductor or band were entirely free. During Wagner's life (to

please him) and after his death (to honour him) the artists at Bayreuth gave their services devoid of all the vexatious egotisms by which the drama is usually hampered. The chorus, composed of thirty prima donnas, the world-famous tenor, instructed by the Meister himself how to appear on the scene, the beautiful soprano singer, content to cross the stage with but a couple of lines to sing, all showed a spirit of abnegation and of perfect unity. During the pauses between the acts, all flocked out to gaze at the beautiful Bavarian landscape. Mr. Cyriax then gave a slight sketch of the story of Parsifal, and concluded his lecture by a musical illustration of the introduction to that opera. He was warmly applauded by a closely packed audience at the end.

HERR EHRENFECHTER'S LECTURE ON DEPPE'S METHOD.

One of the most interesting chapters in Miss Fay's collection of letters, published a few years ago under the title of "Music Study in Germany," is that in which the lively young American relates, in her own vivacious and enthusiastic style, how, after working hard, with but partial satisfaction to herself, under the guidance, one after another, of some of the best-accredited pianoforte professors in Europe, she at last found a haven of rest and assurance in the method of a teacher, already immensely popular among his pupils, named Herr Deppe. So great, indeed, was the confidence inspired in her by this new-found musical Pastor, that, with characteristic pluck, she resolved then and there to discard much she had, with infinite painstaking, acquired in other quarters, and to smooth the way for the reception of this new revelation by "beginning all over again." The account given of the first interview between the earnest-minded pupil and her master has in it something not only amusing, but, to a certain extent, pathetic. "'I will do anything,' I said. 'Very good. But I warn you that you will have to give up all playing for the present, except what I give you to study, and those things you must play very slowly.' This was a pleasant prospect, as I was just preparing to give a concert in Berlin, under Kullak's auspices, and had already got my programme half learned! But I had 'invoked the demon,' and I felt bound to give the required pledge." While making due allowance for a certain artless enthusiasm which, combined as it is with no small share of shrewdness, constitutes one of the great charms of the book, Miss Fay's description of the unbounded faith inspired in his followers by Herr Deppe, of the originality, thoroughness, and energy of the man, is certainly calculated to stimulate the imagination, especially of young student readers, and to whet their appetite for some more elaborate account of his system. With a view to satisfying this natural curiosity, a lecture upon "The Mechanism in Pianoforte Playing on Deppe's Principles," was delivered by Herr Ehrenfechter, presumably a former pupil, and evidently a staunch advocate of that master's mode of teaching, last Wednesday afternoon, at Steinway Hall. After a certain amount of generalities, which seem to be *de rigueur* on such occasions, it is fair to say that the lecturer did proceed to the concrete, describing with some minuteness various leading features of the new system, the mode of holding hand and arm, the conduct of the fingers, and other matters in which his hearers may be supposed to have been specially interested. But, after all, can it be said that there was anything really "new," as far as essential particulars are concerned, in the principles thus brought forward with so much flourish? Allowing for such diversity of opinion upon minor details as must be taken to be inevitable among professors and doctors, all that Herr Ehrenfechter said appears to have been said before in various works upon pianoforte technique, published from time to time in this country and on the continent. When, with perhaps needless aggressiveness, the lecturer, quoting from Pauer's little manual of pianoforte playing, denied that, in a strict sense of the word, there were any such things as the legato and staccato touches, it was impossible to avoid feeling that here was a wrangle, and no very important one, about terms which, after all, Herr Pauer has employed in their generally accepted sense, and, therefore, in the manner most likely to be understood by his readers. No doubt the high-stepping mode of finger movement, so extensively adopted, for instance, at Stuttgart, has met with dissentients in many quarters; although, it should be added, the benefit of this, as an

exercise for imparting strength and flexibility, has been pretty generally admitted, whatever modifications—and they are innumerable—may be desirable for special effects. The importance of the arm, as a factor in tone production, has also afforded subject for conflicting theories; but this, too, has been discussed from many points of view by many writers, among whom may be mentioned Germer, in his "Technics of Pianoforte Playing." Deppe does certainly recommend a somewhat unusual treatment of the thumb in scale passages, but even in regard to this innovation, by which Miss Fay, and doubtless many others, were greatly impressed, it cannot be denied that scales of exquisite evenness and pearl-like delicacy have been achieved by many a virtuoso in the more generally accepted manner. For the rest, any one who has had the advantage of watching not one, but several really great pianists, will not fail to have been struck by the diversity of means employed by them for producing more or less similar effects; and it is well to remember sometimes that over and above "methods" and "principles"—the utility of which for the student we should be the very last to underrate—there is a difference in the quality of tone-production among pianists that must be regarded as altogether personal to them, and is scarcely to be taught; a difference intimately connected in this case with the mystery of touch, but somewhat analogous to that observable in singers. For the rest, although Herr Ehrenfechter cannot be said to have launched a thunderbolt among training schools or any other schools, in England or elsewhere, his discourse contained some interesting features, and doubtless served a useful purpose in drawing the attention of pianoforte amateurs to the necessity of technical study for all who aspire to proficiency on the instrument.

Music Publishers' Weekly List.

SONGS.

Cause and Effect	Yardley	...	J. Williams.
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Olden Times	H. Farmer	...	"

INSTRUMENTAL.

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Gypsy Gabriel Waltz	Burgmein	...	Ricordi.
Gypsy Gabriel Lancers	Geo. A. Ames	...	London Musical Publishing Co.
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Quartet in C for two violins, tenor, and cello	

OPERA, CANTATA, &c.

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John Gilpin, comic cantata	G. Fox	...	"
350 Questions and Exercises	Academical Board, Trinity College	...	Hammond.
Rise and Development of Synagogue Music	...	...	Rev. F. L. Cohen Wertheimer.	...	

Next Week's Music.

THIS DAY (SATURDAY)

Afternoon Concert	.....	Crystal Palace.	3
Popular Concert	.....	St. James's Hall.	3
St. Patrick's Day Irish Concert	.....	St. James's Hall.	8
St. Patrick's Day Irish Concert	Albert Hall.	8

MONDAY, 19.

Popular Concert	St. James's Hall.	8.30
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TUESDAY, 20.

Mr. Wade's Chamber Concert	Princes' Hall	8.30
Mr. Nicholl's Chamber Concert	Steinway Hall.	8
Students' Invitation	Trin. Coll., Mandeville Place.	7.30

THURSDAY, 22.

Philharmonic Society Concert	St. James's Hall.	8
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FRIDAY, 23.

Mr. Bonawitz's Recital	Portman Rooms.	8
Sullivan's "The Prodigal Son"	Kensington Town Hall.	8

FOREIGN.

NEW YORK.—Madame Gerster re-appeared at a recent concert of Signor Campanini, and was received with warm sympathy by the public. After she began to sing it was observed that her voice had recovered some of its lost tone, but she still sings with great effort, and her upper notes want clearness. It is hoped the artist may eventually regain her powers. At the fourth concert of the New York Symphony Society, Bargiel's Prometheus Overture, a Bach Concerto for stringed instruments, and the Eroica Symphony were the chief numbers. It appears that on the rumours of the failure of German opera in this city, Mr. Mapleson hurriedly wrote to one of the stockholders, offering his services as manager of the Metropolitan. The letter arrived one day after the resolution had been taken to continue the German opera. And Mr. Ernest Gye, who had been enterprising enough to take the first steamer in order to come in person with an offer to the directors, was ten days too late with his offer. The fourth season of German opera has come to a close, and the following statistics showing the relative popularity of the operas presented, cannot fail to be of interest to your readers. They were published in the *New York Tribune*. "For the benefit of those who wish to study the lessons of the season we are enabled to-day to furnish some statistics which are thoroughly trustworthy and which form a significant commentary on much of the reckless and ill-informed talk indulged in a few weeks ago, when an effort was made to cut short the career of German opera in this city. It is needless to say that these statistics do not contain all the lessons to be derived from the season, and that they do not serve unaided to solve the operatic problem which is being worked out in New York more conscientiously, more determinedly, and more thoughtfully here than in any city in the world outside of those in which the opera is an institution subventioned by the government. For the present, however, we confine ourselves to the figures, which, as arguments, are supposed popularly to be always truthful. The season began on November 2, and has consisted of 47 subscription nights, 16 regular matinées and an extra matinée. In this period 14 operas have been produced. Up to and including the representation of "Lohengrin," the receipts and attendance at these operas were, as is stated in the following table, in which the works are arranged according to their comparative popularity, as indicated by the average nightly receipts:

Operas.	Times.	Total Receipts.	Average Receipts.	Total Attendance.	Average Attendance.
Götterdämmerung	5	\$21,168 25	\$4,233 65	14,393	2,879
Siegfried	10	33,235 00	3,323 50	24,600	2,460
Walküre	4	11,943 00	2,985 75	9,254	2,314
Prophet	2	5,548 75	2,824 37	4,659	2,329
Tristan und Isolde	3	8,399 75	2,799 92	6,282	2,094
Lohengrin	6	15,847 75	2,641 29	13,747	2,291
Faust	4	10,520 25	2,630 06	9,223	2,306
Tannhäuser	4	10,267 25	2,566 81	8,433	2,108
Meistersinger	1	2,543 50	2,543 50	1,944	1,944
Euryanthe	4	10,162 50	2,540 62	8,635	2,159
Trompeter	7	17,319 00	2,474 11	14,104	2,057
Jewess	3	7,067 25	2,355 75	6,729	2,243
Cortez	4	9,094 00	2,273 50	8,535	2,134
Fidelio	4	8,997 00	2,249 25	8,139	2,035

"Since last Tuesday two representations of "Die Götterdämmerung" have been given, and this afternoon "Siegfried" will be repeated. These three representations are not included in the table. Assuming, merely for the sake of argument, that the receipts for these representations will not change the average for the two works (as a matter of fact, they will materially increase it), the total receipts for the season will reach 184,004.05 dols. for 64 representations, as against 202,751 dols. for 61 representations last season, a gross loss of 18,747.95 dols. The average receipts last season were 3,323.78 dols.; this season, 2,871.98 dols., a difference of 451.80 dols. a performance in favour of last season.

"A final paragraph about the relation of Wagner's works to the season's business. Of the fourteen works presented, seven—that is, one half—were Wagner's. These seven were performed 36 times to the remaining works' 28. Wagner's operas brought into the treasury 115,195.30 dols., against 68,808.75 dols. brought in by the other works. The Wagnerian average was 3,199.87 dols.; the non-Wagnerian 2,457.45 dols., a difference in favour of Wagner of 742.42 dols. a night. This is the popular answer to the criticism of Mr. Stanton's choice of repertory. The assessments paid by the box-holders is, of course, not included in the above tables."

PROVINCIAL.

BIRMINGHAM, Feb. 27.—Mr. J. W. Turner's English Opera Company are at present fulfilling a fortnight's engagement at the Grand Theatre, and have attracted crowded houses. On Thursday last, when "Maritana" was given, the house was literally sold out. Mr. Turner's impersonation of Don César de Bazan is now well established. His acting is never overcharged, and his voice is still agreeable and pleasant to listen to, moreover, his style of vocalisation, as well as his excellent phrasing, may serve as a valuable lesson to many aspiring tenors. Mr. Turner is well supported by good singers, his principal contralto being Miss Josephine Yorke, the sopranos, Miss Constance Bellamy, Mdle. D'Alcourt, Miss Reba Henderson, and others. The orchestra is under Mr. T. E. Turrel. One of the best all round performances was that of Auber's "Fra Diavolo." The repertoire comprised the following operas:—"The Bohemian Girl," "Faust," "Marriage of Figaro," "Maritana," "Fra Diavolo," and "Lily of Killarney." Mr. Badger, a local tenor, will make his *début* in the "Bohemian Girl" this week. He possesses a good voice of considerable range, has an agreeable presence, and will no doubt realise the expectations formed of him. Mr. Stockley's third orchestral concert was the best attended of any of his series. The principal attraction was, no doubt, Miss Fanny Davies (a native of Birmingham); she played Mendelssohn's second pianoforte concerto in D minor, op. 40, accompanied by the orchestra, also Schumann's first novelette in F major, and Rubinstein's Staccato Etude in C. The performance of the concerto was in every way masterly; the orchestra, under Mr. Stockley's excellent conductorship, never accompanied better, and materially assisted towards the success. Miss Davies played with great clearness and delicacy, with unerring correctness; perhaps, the only drawback towards complete perfection is the want of a little more power. She was several times recalled, and met with a most enthusiastic reception. Beethoven's Symphony in D, No. 2, op. 36, Wagner's overture to "Tannhäuser," and a new suite by Edward Elgar, of Worcester, were the other principal orchestral items. Mr. Edward Elgar is a first violinist in Mr. Stockley's band, and in 1885 produced at one of these concerts an orchestral Sevillana in G minor. The suite played on Thursday is full of orchestral colouring, and contains points of undoubted merit. Mr. Elgar conducted his own work. The vocalists were Mdle. Antoinette Trebelli and Mr. Henry Pope. Both were in excellent form, their efforts deserving a word of high praise. Mr. Stockley and his orchestra gave a most intelligent reading of Beethoven's Second Symphony. The forty-eighth chamber concert given by the Clef Club at their own rooms, introduced a string quartet by our clever violinist, Mr. F. Ward; it was played by Mr. F. Ward, Messrs. Priestley, *per se*, and his two clever sons in a superb manner, and elicited warm appreciation from all present. The quartet is constructed on strictly classical principles. The *finale* is a brilliant fugue in four parts, broadly developed. The slow movement introduces a beautiful melody, and its accompaniments are treated in a musicianly way. Mr. Brewerton and Mr. Gervas Cooper, two of our best amateur baritones, were the vocalists. Both gentlemen are the lucky possessors of excellent and well-trained voices. March 4th.—Mr. Badger, our local tenor, made a successful *début* as Thaddeus in "The Bohemian Girl." His presence is in his favour, and with a little experience, study, and perseverance, he will be a valuable addition to the operatic stage. His voice will grow in volume, and with a little more training, the slight defect of throatiness will disappear. He was enthusiastically encored for his artistic rendering of "Then you'll remember me." Mr. Turner's successful engagement terminated on Saturday with "Maritana." The house was crowded.—O.P.

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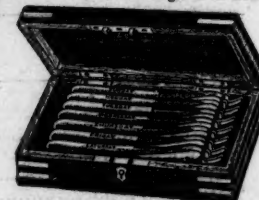


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